

# THE HOME IDEAL

*by*  
MARGARET  
GREENLEAF



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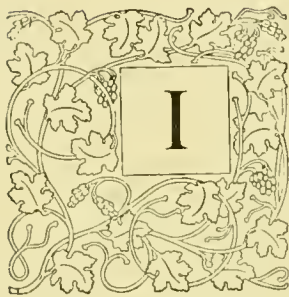


## Chicago Varnish Company

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CHICAGO, 35 Dearborn Avenue :: NEW YORK, 22 Vesey Street

# A Foreword from Miss Greenleaf



IN the matter presented in this little book, I have given complete descriptive color schemes of the room shown in the photographs. The greater number of these rooms are of my own designing. These photographs and the suggested schemes will, I hope, be of practical service to the woman who is planning her house.

Having been engaged in practical house decorating and furnishing, I have, of necessity looked fully into the question of what Finishes, Stains and Enamels would best produce the effects I had planned. The various dull finish stains, as well as the eggshell and the high gloss ivory white enamel, with the many other unique finishes, all made by Chicago Varnish Company, have given to me and to my clients complete satisfaction. I wish this book also to be a grateful acknowledgment that I have been able through their goods, to obtain artistic effects, which otherwise would have been impossible. These photographs show the successful combinations which may be reached through the medium of these softly toned and attractive wood stains, and exquisite enamels for the standing woodwork of the room.

In the magazines and newspaper work which I am conducting on these lines, I reach many people in remote districts, and from them I am in constant receipt of letters. These prove that the materials manufactured and put upon the market by Chicago Varnish Company (which have been used by my advice) are enabling the man of moderate means, as well as others, to secure for himself a home with a beautiful interior.

*Margaret Greenleaf*

5-2204



“THE CEILED ROOF OF A PORCH CAN BE STAINED IF DESIRED”

IT has been said it is necessary to build three houses to finally achieve an ideal one. This may be true in point of convenience and the improved arrangement of the floor plans. Beauty for the interior, however, may be secured for the first house, as well as for the third, by judicious selection of finish for woodwork and floors, and a harmonious color scheme for side walls and ceilings; for, considered together—as all of these should be—in perfecting a color scheme, this matter of woodwork and floor finish is a very vital one to the success of a room. The Chicago Varnish Company offers to the owner of the simplest cottage as well as to the man who builds for himself a mansion, a selection of wood finishes, stains and enamels for woodwork and floors, which are entirely artistic, durable, and comparatively inexpensive. From among the variety offered, a suitable stain, enamel or finish can be found for each individual room.

Some one has truly called the hall the index of the house. First impressions mean so much that it should be the earnest endeavor of all home makers to render this entrance and place of waiting beautiful, inviting and hospitable.

The photograph here presented shows an impressive hallway, with a six-foot wainscot and wide stairway of oak with uncovered treads. It will be seen that the ceiling here is heavily beamed, with the same wood, and finished in the same way, and the floor also is oak darkly stained with English Oak Wood-Tint and softly polished. The side walls above the wainscot are of sand-finished plaster, treated with a water color wash, a rich, deep mulberry red in color. This is a red which shows purplish shadows, and combines particularly well with the strong brown of the oak. The rugs upon the floor are rare and richly colored antique Oriental ones, their beautiful sheen gleaming like jewels where the light touches them. The large central one is a Tabriz and shows the same deep mulberry color as the walls, but here it shades to a dull old pink interspersed with soft blue and ivory. Some of the chairs used in this hall are beautifully carved and of Austrian oak. This shows a lighter shade than the woodwork. The long seat under the stairs is upholstered in tapestry, and the curtains in the doorway are made of Kis-Kihlim rugs, repeating in lighter shades the coloring of the rugs used upon the floor. The





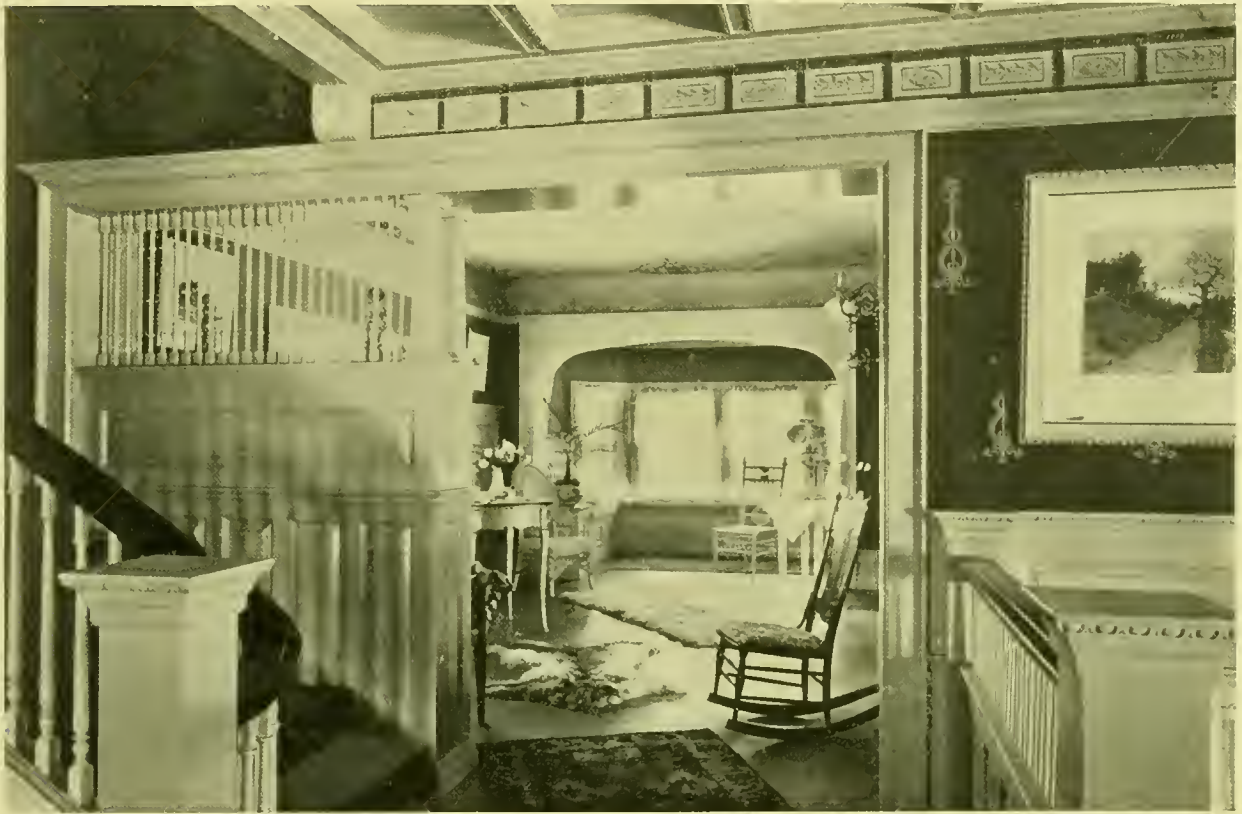
“SOME ONE HAS TRULY CALLED THE HALL AN INDEX TO THE HOUSE”

rough plaster of the ceiling between the beams is tinted a delicate shade of *café au lait*, and the great window set at the turn of the stairs is hung with curtains of rich Arabian lace of the same color. Over these are superb hangings of two-toned satin brocade, in mulberry reds. The bronze figures on the newel post, and all of the electric fixtures are most harmonious, the bronze toning perfectly with the brown of the oak and the deep color of the side walls. The stain used for the oak woodwork of this truly beautiful hall bears the trade name of Mission Oak Wood-Tint.

This stain should be brushed upon the unfilled wood, and at the expiration of twenty-four hours the first coat of No. 20 Surfacers should be applied and lightly sand-papered after twenty-four hours, followed by one coat of Dead-Lac, when the beautiful color and soft finish of the woodwork are complete. The grain of the wood shows up well under this treatment, and the surface does not spot with water and is very durable.

The architectural detail of this hall may be retained and other finishes employed for the woodwork. If an effect of golden or highly polished light oak is desired, the Weathered Oak Wood-Tint should be selected. This stain is brushed thoroughly upon the wood. The filler is then stained to the desired shade and applied, to be followed by from two to three coats of Shipoleum. Forty-eight hours should be allowed between these coats. The final coat to be rubbed to the finish desired.

The side walls above the wainscot of a hall so finished would look well covered in a rich tapestry paper, showing golden brown, green and dull blue in a mingled foliage effect. The ceiling between the beams should be tinted in rich old ivory, almost ecru.



"A MODIFIED COLONIAL HALLWAY"

The portieres should be of golden brown cut silk velour, and this fabric should also be used to upholster the long seat. The floor should be stained several shades deeper than the woodwork, and upon its polished surface Turkish and Persian rugs used. A particularly good effect would be obtained by using an antique brown Beluchistan, as this would tone well with the surroundings.

When a room or hallway, as in the reproduced photograph on page 6, shows modified or Colonial detail in its architecture, ivory white enamel is often found most suitable as a finish for its woodwork. The hand rail of the banister here is of dark polished mahogany. This photograph is taken from a moderately-priced house. The glimpse it gives into the long drawing-room beyond shows the effect of the Eggshel-White Enamel. For a house of this type, and where it is desired to get a maximum of good results from a minimum of expenditure, this Eggshel-White Enamel is advised. The floor is of the combed grain Georgia pine left in its natural color, and treated and finished with Supremis Floor Finish.

To obtain the best returns from the use of Eggshel-White, three undercoats of the Chicago Varnish Company's Flat Lead should be applied. These to be followed by two coats of Eggshel-White Enamel. This gives the fine finish seen in the picture.

A really old Colonial hallway is shown in the photograph on page 7, which shows much of white paneled woodwork. It has been stated that time and repeated applications of fresh paint, applied through many successive years, could alone give the China-gloss finish and mellowed ivory tone seen in the beautiful old homes of Colonial days. White Enamelite, with its wonderful gloss and delicate ivory color, will, however, reproduce the effect of the finish to be





"SHOWS MUCH OF WHITE PANELED WOODWORK"

seen in these old houses, save that, by the use of the White Enamelite, this beauty of color and finish is obtained without the crackled effect, which is always noticeable on close examination of the paint used in the homes of our ancestors. Frequently where the ivory white woodwork is used for paneling wainscot, the door and hand rail of the banister will be of mahogany. The floor should always show a darker stain than the woodwork. The beautiful and lasting polish given by the use of Supremis Floor Finish makes this a particularly desirable varnish.

In a simple cottage a five-foot wainscot of pine may be used. I have furnished a room that was hall and living-room combined, in which the rich dark brown of the woodwork showed waves of slightly lighter color produced by the grain of the wood. The floor was of a combed grain Georgia pine. The wall above the wainscot was covered with a cartridge paper, strong yellow in color, the ceiling being several shades lighter. This coloring harmonized perfectly with the woodwork. Crinkled glass in small panes was set in the long window on the stair landing. The woodwork, finish and coloring of the walls of this room went far toward furnishing it. The built-in ingle-nook seat had a cushion upholstered in dull blue. The same shade of blue showed in the rugs, together with ivory, yellow and a little crimson. The bricks about the fireplace were of creamy yellow and the andirons and hardware of the room were wrought iron. The dark color of the floor, together with its polish, formed an excellent background for the rugs. The combed grain Georgia pine has a close, compact grain which makes it very desirable for a floor that is to be subjected to hard wear. No filler is required for this wood. To secure a perfect result the wood must be entirely dry, clean and in good condition when the stain—English oak—is brushed upon it. The varnish is then applied. Three coats of Supremis



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Floor Finish, put on in accordance with the directions accompanying each can, never fail to give an entirely satisfactory floor.

There are two wide doorways opening on opposite sides of this hall, one leading into the dining-room, and one into a small library or den. These doors were hung with curtains of dull blue jute velour. This material is double faced and fifty inches wide. It sells for \$2.00 to \$2.50 a yard.

Some pieces of old blue and white china are used in this hall as a wall decoration, and the color scheme of brown, soft, deep yellow and dull and deeper blues is most pleasing.

The living-room, as its name suggests, is *the* room of the house. Dignity with beauty and comfort and agreeable and harmonious coloring seem essential in making this room all that it should be. Frequently the great hall of a house is also the living-room, and in houses built on a more modest scale, it sometimes serves as drawing-room and library as well.

In deciding upon the woodwork and its finish for a room of this character, the exposure and lighting, shape and dimensions, should all be taken into consideration. The room pictured on page 10 is the ideal combination of living-room, great hall, and reception-room, in a very elegant house. The color of the ceiling between the beams and the section of wall showing above the wainscot is deep saffron yellow, a shade and color that contrasts stunningly with the rich red brown of the mahogany with which this room is paneled. Books also find a place here. The dimensions of the room are 28 x 42 feet. Richness of fabric, depth and vividness of coloring, as well as delicacy of sheen, are all embodied in the toning of this apartment. The satin brocade, used to upholster the furniture, is in two shades of blue—pastel and a much deeper tone. The same lovely material is used for the draperies at the great windows. The rugs, which are really carpets, are of antique Persian and Turkish weave, and show dull blue, crimson, and soft yellow as their leading colors. The stair carpet has also much of dull blue combined with pale tan. These colors are deepened in the rug, which lies nearest them. All of the electric fixtures and hardware are of old brass. The rich gold of the picture frames, and the gold showing in embroideries on cushions and tables, accentuate the coloring of the room. Many palms and flourishing ferns are placed effectively about; and the beautiful window, which fills the end of the room, has set under it a seat upholstered in velour, matching in shade the darkest blue in the brocade of curtains and furniture. Curtains of filmy lace hang next the glass of the windows. Some pieces of upholstered wicker furniture, having cushions made from this same velour, add to the comfort of the room, and seem quite in keeping with its character; whereas, were it simply a stately hall or formal drawing-room, they could not be introduced. The bookcases are set in all available spaces. An inviting wing chair is placed cosily near the large reading lamp, which is set on a table by the open fire.

It would be a difficult matter to find any color which would be as entirely acceptable, in such a room, as the yellow chosen, particularly where the ceiling and wall space for color is limited. Other shades of yellow might be used, but the rich color of the woodwork necessitates depth and strength in the shades selected. To obtain this color for the woodwork, Dark Mahogany Stain, No. 300, should be used. This stain is applied to the bare wood, followed by three coats of Hyperion Finish, the final coat to be rubbed to a high polish. This finish does not mar readily nor spot from water.

The picture on page 11 shows a portion of a hallway, with the stair, the living-room and dining-room opening on either side of it. The woodwork here is finished with Eggshel-White and also in the living-room, which is only divided by half columns from the hall. The same wall covering is used in each, rendering them practically one apartment. The woodwork of the dining-room is mahogany, the coloring of the side walls soft dull green, this room having a southern exposure. The architectural detail of the hall and living-room is slightly suggestive of the Colonial, though in the hall much of the decoration and furnishing is Chinese and



"AN INVITING WING CHAIR IS PLACED COSILY NEAR THE READING LAMP"

Japanese. The *motif* for this is found in the two superb lanterns set on pedestals in the openings between the columns. The pale, rich colors which are so exquisitely mingled in the decoration of these huge pieces of porcelain, strike the note for the entire decorative scheme. Wonderful bronzes and carved black teakwood chairs and cabinets, as well as some fine examples of Japanese embroideries, add to the rare beauty of this hall. The rugs are antique Oriental ones carefully chosen as to color. The pillows heaped on the rich crimson velvet-covered seat repeat in deeper shades the colors seen in rugs and porcelains. In the living-room, which is also the drawing-room, is continued this artistic mingling of Indian, Chinese and Japanese, together with much richly carved mahogany furniture. The wall covering is of pastel old rose velvet paper, showing two contrasting shades, which harmonize charmingly with the ivory tone of the polished woodwork. To obtain this, Eggshel-White is used. Three undercoats of Chicago Varnish Company's Flat Lead, followed by three coats of Eggshel-White, the final coat to be rubbed down with rottenstone and sweet oil. This produces an exquisite finish with a high gloss.

The hangings of this room are much deeper in tone than the side walls, reaching almost crimson in color, but harmonizing perfectly with the dull pink. The rugs are rarely beautiful, showing much of the dim old pink, together with ivory, crimson, dull blue, tawny yellow, and faint green. The windows have wonderful East India embroidered silken curtains showing the same colors, with a predominance of soft green. This green is seen again in the silk velour used to cover the carved mahogany sofa. The choice pieces of marble and rare articles of vertu, which complete the artistic beauty of this room, are chosen with taste and discrimination.





"THE RESULT IS AS SATISFACTORY AS A PERFECT PAINTING"

One great charm of this furnishing is that these rooms are in no sense overdone or over decorated. The subtlest art is used in the combining of the various colors, and in making the best products of many countries and periods harmonious. The result is as satisfying as a perfect painting.

The floor of maple, finished with three coats of Supremis Floor Finish, applied over the No. 300 Mahogany Stain, is very dark in color, and shows a high polish. By the use of this Varnish, results are obtained which are only achieved otherwise by the old-fashioned and laborious method of waxing and polishing.

In the days of our grandmothers, the housekeeping qualities of a hostess were estimated by the number of prostrate guests she could count, the degree of slipperiness of her floors showing the amount of care expended upon them. Now, however, the same shining and beautiful surfaces may be presented without the attendant discomfort to the unwary. One great recommendation for floors finished with Supremis is that they are not slippery.

A simple living-room in an attractive and inexpensive house is shown on page 12. Here the woodwork and furniture are treated with the same color and dead finish. The standing woodwork in this room is of cypress, and the stain used is known to the trade as No. 315 Light Brown. When this stain has been brushed upon the wood, it is given, after twenty-four hours, a coat of Orange Shellac, lightly sand-papered, and followed by a single coat of Dead-Lac. Furniture, such as is used in this room, may be made by a carpenter, as it is exceedingly simple but strong in construction. If made of oak, and treated with the same stain and finish as is given the cypress woodwork, the color, while harmonizing perfectly with that





“IN THE WINTER SEASON HEAVY DRAPERIES WILL FIND A PLACE AT THESE WINDOWS”

of the wainscot, will show a differing tone, probably a trifle darker. An allowance must always be made for the differing shades produced on the various woods upon which the same stain and treatment is used. The grain of the wood shows so strongly (this being one of the chief charms of this treatment) that the lights and shades differ very materially. However, in using the two woods, one for standing woodwork, the other for furniture, the same stain and dull finish for both gives a beautiful effect which is entirely harmonious. The chimney-piece and the mantel shelf are of gray stone rough hewn. The plaster used below the shelf showing the same gray shade.

The walls are dull green, and the ceiling pale old ivory. The large central rug shows old red and tawny yellow, and the chair seats are all of the same red. Much brass is introduced, and the cushions, covered in many-hued but artistic East India cottons, suit the room perfectly. The pictures, which are all either black and white or water colors of delicate tones, are set in flat black wood frames. The brass and crystal used in this room seem entirely desirable. The strong green of the porcelain shades of the double lamp is repeated in the green of the fern fronds which decorate the opposite windowsill.

In the winter season heavy draperies will find a place at these windows. These should be of rich, old red, upholsterer's velveteen, and, hanging straight, outline each window on either side to the window seat below. By old red, a shade of red is meant which shows depth of color in its folds, and a frosty white in the high lights. The fabric referred to is known to the trade as upholsterer's velveteen, but is really cotton velvet. It is a strong material and one that comes in excellent soft colors, which do not lose their beauty in fading. It has the added

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recommendation of being inexpensive. The bindings of the books on the built-in shelves add much to the color effect of this thoroughly artistic room. The clear, pure white of dogwood blossoms used on the reading table seem the most effective flower to use decoratively in such a room. However, the yellow of golden rod, or the purple of asters, would be quite as fitting. If the peculiar silver brown of the Light Brown stain does not appeal to one, the woodwork of such a room might be of oak, ash or chestnut, and treated with Weathered Oak Wood-Tint.

In finishing floors where an open-grain wood, such as oak, is used, a silex or quartz paste filler of the best quality must be put on. Apply the stain first to the bare wood, following with the filler. Where it is desired to obtain a very dark color for the floor, the filler must also be stained to the proper shade. To each gallon of filler, allow half a pint of Supremis; this to be followed by two light coats of the same Floor Finish. To secure a good surface the first coat should be applied only when the foundation is in perfect condition. Before applying this, as little water as possible should be used. The most desirable method is to use sand-paper to remove spots or roughness, and in many cases this will be found to answer. A new floor should always be well protected by a covering, in which case it is usually found that a good sweeping only is necessary before applying the first coat. If, however, the floor is really soiled and needs washing, use clear water. If this alone is not sufficient, add a gill of household ammonia to a pail of water. Wash rapidly and rub the floor dry, washing again with clear water, to remove all trace of the ammonia from the wood. A wash which is perhaps even better than this, though a trifle more expensive, is a pint of alcohol to a pail of water. Except in the cases of open-grain wood, where filler is really required, the varnish wears best when applied directly to the bare wood. The question of when a filler should be used on standing woodwork is also a most important one. A very usual source of trouble comes from the fact that the builder does not always appreciate that most of the woods used for interior work are of close-grain, and it is therefore a decided detriment to use a filler upon them.

The following are open-grain woods, and should be filled: oak, ash, mahogany, baywood, chestnut, black walnut, rosewood and butternut. The following are called close-grain, and under no circumstances should any filler be used: white pine, white wood, southern pine, red cedar, basswood, birch, cherry, maple, holly and magnolia. In cypress, owing to the peculiar nature of the wood, the quantity of resin and methylene which it contains, it is necessary to use a coat of Supreme Cypress Sealer, to be lightly sand-papered in twenty-four hours and followed by a coat of No. 20 Surfacers, over which apply one or two coats of Shipoleum, Hyperion or other finishing varnish. The renovating of old floors is a matter of much interest to many, for the majority of people are obliged to live in houses which have been planned, built and finished by others than themselves. It is a usual experience to find that the preceding tenant has painted and shellacked floors of Georgia pine, and subsequently treated them to weekly rubbings with kerosene! Just so long as the objectionable odor lasts these floors will show a polish, and the scratches and marred places on the surface are for that length of time partially concealed. Under this treatment the results are such that many careful housewives wonder and bemoan the fact that their floors will not look well. The incoming tenant will perhaps discover that these floors are Georgia pine and capable of better things. The Supreme Varnish Remover will clean and renovate such floors. The use of this saves very much on the actual cost and time entailed by other methods of cleaning old floors. It removes varnish, shellac, paint and wax equally well. Full directions for the use of this material will be found upon the labels of all the containers. It must be noted that this method of cleaning also removes the filler from the pores of oak flooring, and, therefore, it should be filled again. All floors, whether new or old, should in from four to six months after the first finishing, be given another coat of Supremis Floor Finish. Afterwards a single coat each year will be found sufficient, save where the floors are subjected to particularly hard wear, when they should receive one coat twice each year.





“STATELY, BEAUTIFUL AND IMPOSING ARCHITECTURE”

Where it is possible to devote one room in a house to books, that room is, or should be, made a most attractive one. Simplicity in the color scheme, and dignity and formality of line, are together the keynote of the successful library. There should be no gaily flowered wall paper, or many-colored draperies used in such a room, nor should dainty bibelots decorate mantel shelf and table. The colors employed must be entirely harmonious and restful; the chairs, built on heavy lines, should be softly cushioned; the tables well arranged as to light and supplied with the necessary writing appliances, and magazines and papers may also find a place upon them. Great window seats, upholstered and cushioned, should invite the booklover to linger and read. In the placing of books, a certain regard for the coloring of their bindings must be maintained. Green in its various rich shades, dull and sapphire, or bookbinder's blue, strong yellow and crimson are all good colors for library walls. These walls should be either quite plain in color or at most show but two tones. The hangings for doorways and windows should be in a plain color also. The rugs and the variety of color found in the bookbinding will break the monotony sufficiently. The wood-finish used in a library is a very important part of its decoration. Oak, mahogany, cherry, birch, maple, sycamore and chestnut are all excellent woods to use when treated to the stain and finish most suitable to the situation of the room and style of furniture found in it. Where there is a great fireplace, and much glazed tiling is used about it, the finish of the standing woodwork should be dull. A room where Mission or Colonial Wood-Tint is used with crimson or rich blue walls, and gleaming ecru porcelain tiles, should have the ceiling tinted in the same shade as the tiles below. Where polished Dark Mahogany stain is used, green, or orange yellow will be found to give a good color





"SHE ALLOWED A CABINETMAKER TO TAKE AWAY THE CHAIRS TO HIS SHOP"

combination. With this, dull brown terra-cotta tiles would look well. The ceiling to be *café au lait*, or if the room is not well lighted the ceiling may be purely white.

A combination of library and music-room is shown in the picture on page 14. The stately, beautiful and imposing architecture of this room is suggestive of the high uses to which it is put. The carved and finished woodwork seen here is of white mahogany, so treated as to show a soft waxen surface. This finish, which is as durable as it is beautiful, is obtained by treating the wood with three coats of Ivory Enamelite, the final coat rubbed with pumice stone and raw linseed oil. The exposed wall surface is covered with old rose moire silk in a pastel shade. The tiles, which narrowly border the great fireplace, are dull and in color soft green. The window draperies and the furniture coverings are of heavy brocade; on an old ivory ground are formal bouquets of pale-hued flowers, surrounded by conventional designs of faintly-green leaves. The ceiling is tinted old ivory. The furniture, including the grand piano, is of mahogany, and the rugs are superb, Oriental ones, which show beautifully on the maple floor. This floor, while light in color, has been given a slight stain of Light Brown, making it somewhat darker than the standing woodwork, and is highly polished. Three coats of Supremis Floor Finish will insure this effect.

To any woman who is about to furnish, or refurnish even one room, I would say bear carefully in mind the relative values of the furniture and fittings of the apartment. Consider each piece of furniture purchased or color selected, with a mental picture of the other colors and articles with which it will be surrounded. Wherever possible, try bits of drapery and samples of wall paper together, directly against the woodwork of the room in which it is proposed to use them. Also in selecting carpets or rugs, this same careful consideration must be given.



"ALL IS COOL, QUIET, RESTRAINED AND DIGNIFIED"

So very much of woodwork is used in the homes of to-day that it behooves the woman who is about to furnish a house to look well to the effect this will have upon the coverings she selects for her walls and the hangings she chooses for doorways and windows, as well as upon the wood, style and finish of the furniture, she will place in the rooms. On the other hand, when the woodwork is to be changed to suit the times or the furniture, an exceedingly safe rule to lay down for the undecided woman is, "when in doubt use Ivory White Enamel or Eggshel-White." There can be but few exceptions found by which to prove this rule. Of course, it does not often occur that one wishes to paint the woodwork of a room where oak, mahogany, etc., are used, but to this also there are exceptions. I have recently seen a drawing-room, which was finished in mahogany, improved and lightened marvelously by giving the mantelpiece seven coats of White Enamelite, finished with the Eggshel gloss. The remaining woodwork of the room was beautified and softened by this treatment, and the old pink used upon the side walls rendered much more harmonious.

While the living-room of the house may be the room which shows most the characteristics and tastes of all of the members of the household, the dining-room and its fittings speak most clearly of the personality of the woman who sits at the head of the table, although (paradoxical as it may sound), this is, of all rooms, the most impersonal one in a home. No delicate or artistic fancies, or unusual or freakish decorations should be attempted here. Tables, chairs, sideboards, glass closets and buffets are the hard and fast necessities of such a room, and only in form, style and finish, can they differ. However, one need only compare the inviting air of hospitality and dignified beauty that reigns in the dining-room of the ideal home of to-day, with



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the equally elegant and impressive and often beautiful dining-rooms, of the great hotels. In these are used the same articles of furniture and perhaps the walls may show the same rich color, and similar fabrics may drape the doors and windows, and yet one recognizes at once the indefinable something that distinguishes the one from the other.

The first pictured dining-room, shown on page 15, is a very beautiful one. It will, however, in looking at the picture, be at once recognized that the simple bent-wood chairs set about the massive oak table are quite out of keeping with the other fittings of the room. The mistress of the house, of which this room is a part, had a very definite idea of what her dining-room should be in every detail even before the plans for the house had left the architect's hands. The style of the room, she decided, should be suggestive of the early English, the great iron-capped fireplace and heavily beamed ceiling, and high oak wainscot, embodying her idea. This house was built in a far western city, removed from the great centers where a varied choice of furniture is offered in the shops. The woman determined then to have her dining-room furniture built from drawings made under her own directions and from plates representing the period which she had in mind. All went well until the furniture was completed, except for the stain and finish, which she desired to have correspond perfectly with that used upon the standing woodwork. For this woodwork English Oak Wood-Tint, No. 254, had been selected. It gave the rich deep brown of old English oak, the finish of Dead-Lac being, of course, quite dull. The table and chairs, she permitted herself to be persuaded should have an extra amount of money and work spent upon them, so she allowed a cabinetmaker of very superior recommendations from a large eastern clientage, to take away the chairs to his shop. The table, in a prudent last moment, she decided could go after she had seen the result of his work on the chairs. The chairs came back looking exceedingly well. The dull old blue of the leather seats harmonizing perfectly with the dark brown of their frames, but alas and alack for her hopes! "A trifle sticky, madam," the finisher said, "but by to-morrow all will be well." They were so exceedingly "tacky" that she determined to await the to-morrow before letting her table go. The promised improvement did not show the next day, nor did the cabinet finisher. To make a long story short, those chairs seemed, instead of drying hard and clean, to grow daily more objectionably moist and sticky. The result was that by the expenditure of much labor and money—since she did not know of the varnish remover—the chairs were scraped and sand-papered down to the original wood and a fresh start made. The English Oak Wood-Tint was brushed upon the bare wood and the silex or quartz paste filler, which had been stained to the desired shade, was applied. This was followed by a coat of Crystalite Finish, which is exceedingly pale in color and dries very hard with a brilliant gloss. To obtain the soft finish desired for the dining-room furniture, the varnish was then rubbed down with powdered pumice stone and water, and a final rubbing given with pumice stone and oil. The result was all the most exacting could demand. The leather seats were again put in place, held by flat, dull silver nailheads; the table was stained and finished in the same way and the furniture was complete. The foot and a half of plaster which showed between the cornice of the ceiling and the wainscot had ten-inch hard plaster fleur-de-lis applied at intervals. The whole of this frieze was then sized and given a wash of water color in dull old blue. The high lights on the plaster figures being picked out in silver leaf. The electric fixtures and hardware of this room were of wrought iron, as was the great hood over the fireplace.

Much of silver and crystal and softly burnished pewter was used decoratively. The curtains and door-hangings were of silk tapestry and showed a conventionalized design of dull green foliage upon an old blue ground. The Wilton velvet rug, which almost entirely covered the dark oak floor, showed the same coloring in deeper tones, and suggested the same design. The tiles used about the fireplace were of terra-cotta and eight inches square. In color, they were a slightly lighter brown than the woodwork.





"THE QUESTION IS OFTEN ASKED AS TO THE POSSIBILITY OF USING A DIFFERENT FINISH ON BOTH SIDES OF A DOOR"

It is an accepted fact to-day that things Colonial, both as to architectural detail and in furniture, are with us to stay. The fancy for them is no passing fad of the hour. Furniture of this interesting period shows best in a room where at least a portion of the woodwork is finished in Ivory White Enamel.

In this 20th century the very acme of luxury and artistic beauty in house furnishing and interior decoration has been reached. We draw on all centuries and countries, past and present, to supply our need for beautiful effects, and so utilize the products of other ages and lands that all work harmoniously together to attain the ideal home of to-day.

The dining-room, shown in the picture on page 16, is a room of purely Colonial type. The *motif* established by the woodwork has been carefully followed in the furnishing throughout. The wall space above the wainscot to the ceiling line is covered in delicate green Japanese grass cloth, and beyond in the conservatory on which the small windows open, one has glimpses of more greenery. All is cool, quiet, restrained and dignified. No single superfluous ornament is introduced. The Willard banjo clock is particularly typical, and it seems eminently fitting to have chosen it as the central ornament for the high narrow mantelshelf. The old copper kettle at the left, together with the chafing-dish and decanters, show clearly that the useful is ornamental here. The fine old mahogany sideboard is a very beautiful specimen of the real Colonial, and the things—characteristic of the room—which it holds are beautiful as well. The tiny pierced silver shades on the white wax candles are lined with green. All the silver and crystal are in quaint Colonial shape, and the polished surface of the table reflects the silver fern-dish and its fresh growing ferns. On the darkly stained floor, Oriental



"ALTHO' THE COLORING OF THIS ROOM IS VARIED, IT IS PERFECTLY HARMONIOUS"

rugs give variety to the color scheme. The windows are hung with white Madras curtains embroidered with green figures. All of the hardware and fixtures are of dull brass. To obtain the Ivory Enamel, as seen here, which so closely resembles the China gloss of Colonial days previously referred to, White Enamelite must be used. The floor of this dining-room is of maple, lightly stained with Colonial Oak Wood-Tint. The stain brushed upon the wood and immediately wiped with a cheesecloth rag. Two coats of Supremis Floor Finish have completed it. A room of this kind is so entirely pleasing that it is an excellent object lesson on restraint in furnishing. While it is not at all large, an air of real spaciousness is given by the simplicity of its decoration. A flowered paper, pictures, or much heavy ornamentation of any kind, would have rendered this room small, stuffy, and unattractive. In determining the general color for a room or apartment, it is necessary to consider well its exposure, lighting, and the dimensions of the room. A striped wall paper should never be used in a long and narrow room, nor a paper of large design in a room of unusually low ceiling. Where the shape of the apartment is difficult, much can be done through the medium of wall decoration to remedy the defect. When the ceiling is too high, drop the picture rail a few inches or even feet, and run the ceiling color or paper down to it, using for the side walls something that is entirely harmonious. If the ceiling is low, the side wall paper should reach to it, finished by the picture rail set close against the ceiling line.

In a room that is well lighted, or of southern exposure, a very wide choice of color and style of wall covering is afforded, but where the reverse is the case, the choice should be limited to shades of yellow or an occasional red.





“THE SMOOTH, GLOSSY SURFACE SO ACQUIRED GREATLY RESEMBLES PORCELAIN TILES”

In the pretty cottage bed-chamber in the picture on page 18, the furniture and woodwork are of Southern pine and have been treated to the same stain and finish. The stain, which has been brushed upon the bare wood, is called Black Oak Wood-Tint, No. 365, and is even more black than Flemish oak. After the stain has been applied, one coat of Dead-Lac is added, no rubbing or sanding being required to complete it. This is a particularly charming bed-room, the color scheme being new and daring.

The walls are covered with a paper showing upon a white background great rich crimson roses and green leaves. The ceiling is tinted old ivory. The bed is of brass, and all hardware and fixtures and the writing appurtenances upon the black stained desk are of the same gleaming metal. Plaster casts, black and white pictures in flat black wood frames, a gold framed mirror and a picture in a wide gold mat, are effectively grouped upon the wall. A white Navajo blanket with a band of strong red at either end, together with some black fur rugs, furnish the floor. The windows are wide and deep, and one has a window seat built under it. This seat is upholstered in green corduroy, the exact shade of the deepest green in the foliage on the wall-paper. Next the glass, and caught back on either side of the panes, are curtains of sheer white organdy ruffled up the front. These are tied back with crisp smart bows of the muslin. The overdrapery hangs straight at either side, outlining and accentuating the window. These are of red satin de jean, the color of the roses. The strength of the coloring of this room is pronounced, and as pleasing as it is unusual. The question is often asked as to the possibility of using a different finish on two sides of a door. It will be seen in the picture that such is the case, and the contrast could not be more marked. It is not in the least objectionable.



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The woodwork of the hall in this instance has had the Eggshel-White Finish used upon it.

The mahogany furniture used in the bed-rooms shown on page 19, is a reproduction of some pieces now to be seen in the English Museum. The fine rich color of the stain used upon the mahogany is brought out by the rubbed finish with which it has been treated. To obtain this effect the Dark Mahogany Stain, No. 300, is first brushed upon the bare wood. The filler which follows this is stained to the desired shade. Then apply a coat of No. 20 Surfacers to be followed by a coat of Crystalite which should be sanded. After this apply a second coat of Crystalite and this must be rubbed with pumice stone and water, and a second time rubbed with pumice and oil. The polish so obtained is of waxen softness.

The woodwork, of which there is but little in this room, has been treated with Eggshel-White Enamel. The side walls show a cool green, the ceiling a lighter shade of the same color. The hangings at the windows and the covering of one large chair are of the same material. This is called English linen taffeta. The flax-colored ground is covered with a design formed of bouquets and garlands and floating bits of blue ribbon. The green of the foliage and old pink and deep crimson of the flowers being particularly pleasing. The great rug shows crimson and deep tan color. The lighter green of the foliage is brought out again in the cut velour covering of the Morris chair.

Although the coloring employed in this room is varied, it is perfectly harmonious. A stain, No. 330 Green Wood-Tint, with Dead-Lac finish could be acceptably used upon the standing woodwork of a room so furnished.

The side walls of a bath-room may be finished to the height of seven feet in adamantine or hard plaster. This is marked off in tiles. The wall above and also the ceiling should be of rough or sand-finish plaster, painted in some shade of pale green. In a bath-room, oil paint should be used.

The smooth plaster—to produce the best effect of tiling—should be given four coats of Chicago Varnish Company's Flat Lead, these to be followed by three coats of White Enamelite. The smooth glossy surface so acquired greatly resembles porcelain tiles.

Many careful housewives prefer this treatment for the bath-room as well as kitchen walls, as this simulated tiling is considered by them more sanitary and less likely to harbor microbes than where there is a possibility of the loosening of the porcelain tile. The woodwork is also of White Enamelite, finished with Eggshel-White Gloss. The floor of maple is left in the natural color and treated with three coats of Supremis.

The stains, enamels, and finishes, made and put upon the market by Chicago Varnish Company, do not spot from water, nor do they mar in any way as readily as others.

When it is desired to obtain an ebony finish for furniture or standing woodwork, it may be secured by using Logwood and Iron Stain followed by three coats of Black Rubbing Varnish, rubbed down with pumice stone and water to give a soft finish.

To secure a smooth working surface on old and defaced woodwork or plaster walls I commend the following formula for a mixture which will give a perfect surface if applied as plaster. It dries very hard and smooth:

Make paperhanger's paste and gilder's whiting into a moderately stiff putty, then mix gilder's whiting in raw oil, a little drier and turpentine; when mixed to a thick paste add a small quantity of white lead and incorporate thoroughly. The two are then mixed together and applied like plaster-of-paris with wall knives and smoothed in the same manner. All work should be over a coat of oil paint. When this coating is hard, apply a wash of thin oil paint which should be rubbed at once with lump pumice stone. When dry, sand-paper and finish as desired. Use dry or water colors with paste mixture, or oil colors with the other before combining.

Quite a new enamel is offered in the Red-Lacq, which, as its name suggests, greatly re-



"SUPREME YACHT WHITE IS HEARTILY RECOMMENDED FOR COLUMNS OF PERGOLAS AND FOR GARDEN SEATS"

sembles old Chinese Red Lacquer, its color being a vivid scarlet. It can be successfully used on the woodwork of dens, where it is desired to make a point of Chinese or any Oriental effects. In an Indian room panels of this may be overset with a lattice of pierced black wood, either ebony finish or stained with a Black Oak Wood-Tint, No. 365, and given the Dead-Lac finish. The effect of it so used is very foreign and artistic. Chairs may be built after a design suggestive of the Chinese and finished with this Red-Lacq. Also small oddly shaped tables and cabinets.

As this finish is practically weatherproof it is especially desirable for porch furniture of wicker or wood and for tubs and stands for plants. These enamels are also produced in other colors and a very effective scheme is made possible by their use. If, for instance, walls of rough plaster are tinted a pale clear yellow in a bed-room, and window draperies and chair covers are of the yellow rose design on glazed or waxed chintz, the woodwork may be treated with the same shade of yellow in enamel as the color on the side walls. Where a room is not large, employing the same color for walls and woodwork adds to its apparent size.

These enamels may be successfully used upon furniture. Blues, pale and vivid, and several shades of green are obtainable, as well as yellows and grays.

The ceiled roof of a porch can be stained if desired with any of the lighter shades of Wood Tints, or as is more usually the case, left in the natural color of the light wood and finished with three coats of Exterior-Oak Varnish. The porch picture on the first page shows a ceiling that has been so treated.

Where the old-fashioned Venetian blinds are used the pale green enamel is most serviceable in giving them a fresh, delightful color and a finish which will last. Also the Japanese



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Sedahras made from the finely split bamboo into a curtain are preserved and beautified by being given two coats of Chicago Varnish Company's Flat Lead and two coats of pale green enamel. The porch furniture can show a deeper green or a corresponding shade, or be treated with Red-Lacq as desired.

For the outside trim of the house, and also for porch furniture, Navalite or Exterior-Oak is a finish which gives great satisfaction, being a preservative of the wood and very durable.

Supreme Yacht White is also heartily recommended to be employed in the finish of the columns of pergolas and garden seats, and outside work in general where constant exposure to wind and weather demands extra wearing qualities. This Yacht White, as its name suggests, is used upon boats, and gives greatest satisfaction wherever employed.

To finish the woodwork of the kitchen, bath-room or laundry in a way that insures lasting qualities and presents a neat surface for the natural wood, Shipoleum is recommended. This is a fine varnish where paleness of color is not essential. It has a good lustre and dries dust-free in from four to six hours.

The colored plates on page 25 were made from photographs and give an adequate idea of the beauty of color and the softness of finish produced on the various woods by these Unique Stains and Dead-Lac Varnish.

It will be seen that the effect of any one stain is largely influenced by the grain of the wood to which it is applied, and widely differing results may be obtained by the use of the same stain upon different woods.

Dark Brown Wood-Tint, 310, upon Birch is No. 1 on the color page, and the same stain on Hard Pine is shown in No. 2. Pollard Oak Wood-Tint, 253, is used upon Redwood in No. 3, and the same stain on Pine in No. 4. This gives much the same effect in color on Oak as on the Pine. No. 5 shows Weathered Oak Wood-Tint, 250, as used upon Oak, the dull gray shade in this is very beautiful. No. 6 is Hard Pine, upon which English Oak Wood-Tint, 254, is used, and No. 7 shows Oak with the same stain. No. 8 shows Mission Oak Wood-Tint, 252, on Oak.

In No. 9 Light Brown Wood-Tint, 315, is used upon Hard Pine. A lovely silver gray overlaying golden brown is the characteristic of this stain and makes most attractive woodwork.

No. 10 is Dark Mahogany Wood-Tint, 300, on Redwood, and No. 11 shows the Dark Green Wood-Tint, 330, used upon Sycamore. The same general color a few tones darker is seen on Oak where this stain is used. No. 12 shows Oregon Pine treated with it.

Georgia Pine, Cypress and Redwood, as well as the more costly woods, can be made artistic and beautiful by the use of these stains. There are many other wood-tints made by this company, among these is one known as Bog Oak which is giving especial satisfaction. It shows much of light and shade and is rich dark brown in color, with a slight greenish cast. Forest Green Wood-Tint is especially pleasing when used in a dining-room where the furniture can be treated with the same stain and finish.

With this primrose yellow for the side wall in plain or flowered paper can be used to make a charming room. If the room is of northern exposure and needs still further brightening, thin yellow silk sash curtains (China silk) could be hung at the lower half of the windows next the glass, full-length white net or muslin draperies falling over them.

The colored enamels that are offered by this Company for the first time this season will be welcomed by many, and fill a long-felt want. As has been suggested elsewhere, their use on the woodwork of a bed-room where glazed chintz, flowered cretonne or any cotton fabric is used for hangings and furniture covers is giving the most satisfactory results, and for the woman who can use the brush and paint pot herself it insures the complete regeneration of many unsightly



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pieces of furniture. The old walnut dresser and the golden oak chiffonier, together with the battered maple washstand, can (after a treatment with the Varnish Remover also made by this Company), if given two coats of Chicago Varnish Company's Flat Lead, followed by two coats of enamel in the color chosen, be converted into a most harmonious bed-room suite. The bed may be of brass, or an iron one can be given two coats of the enamel in the same color.

This enamel is also most successfully used upon wicker and willow furniture; it is most pleasing where the chairs and quaint little settles have cushioned seats and backs made from the glazed chintz of some striking floral design or of linen, taffeta or cretonne. A most stunning effect in a room may be obtained by using a frieze of the printed cotton. This can be from 10 to 18 inches deep and be finished at the ceiling line with an inch-wide molding and by the picture rail at the lower edge. Both of the moldings should be of wood and finished to match the other woodwork of the room. The willow furniture can be enameled in the same color, and upholstered in cotton, like the frieze. The long window draperies are also made from it.

A very delightful color scheme could be carried out by using a cretonne which shows on a clear white ground glossy green leaves and the freshly purple blossoms of the rhododendron. The woodwork of the room and the furniture to be enameled in leaf-green enamel. The walls of rough plaster treated with a water-color wash of palest green, put on over heavy glue sizing; or if the walls are in smooth plaster a soft faint shade of green in cartridge paper should be chosen. This costs but twenty cents a roll. The windows in such a room should have sheer white muslin curtains hung next the glass, and these should be trimmed up the front with three-inch ruffles, and caught back with white cotton cords and tassels at either side of the window.

The over-draperies of the cretonne can be laid in regular scant plaits and fall in straight folds to the sill or the window seat, as the case may be. A green and white cotton fringe about three-quarters of an inch deep finishes the edges of these curtains very quaintly. Some wicker tables and built-in window seats and book cases, together with a mantel of perfectly simple lines, will complete a most charming living-room.

To obtain the proper combination of colors in fabrics and furnishings of an apartment, one must have, either that delicate extra sense of fitness which unfortunately is vouchsafed to few, or the inexperienced one must make a careful research and study as to what is correct and appropriate to use together. It is possible to anyone who is earnest and anxious, to succeed in making the interior of her home attractive; but she must be armed with the determination to allow within her gates no color that is inharmonious, no piece of furniture which is unsuitable, and no decoration which has neither artistic beauty nor utility to recommend it.

If she will try together the colors and shades which are to be used in the same room before the actual purchases are made, she will save herself from many pitfalls.

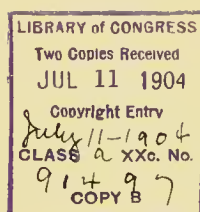
Where varying shades of one color are to be introduced, it is quite necessary to try each individual shade with the others, as one jarring note will completely throw out the harmony of such a room.

Blues are exceedingly difficult, and in most cases it is wiser to introduce some contrasting color, such as yellow in a tone that is in the right key to combine well. Reds also are dangerous. A shade of red, showing the least hint of crimson, can never be made to combine agreeably with the Pompeian or terra-cotta shades, nor should scarlet be introduced where any of the tones of mulberry red are seen.

Green in all shades save olive is an excellent working field for almost all other colors, since the green of leaves and grass combine so beautifully with all floral color. Where a flowered or figured wall covering is chosen, it is well to select some one color found in it as the keynote for the coloring of the hangings, rugs or carpets, etc. There is much art in knowing where to stop painting a picture. The same may be said of furnishing a room.







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